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VOL. LXIII MIDDLEBURY, VERMONT, THURSDAY, FEBRUARY 22, 1968 NO. 15

Carnival Schedule

February 22-24

Thurs., 5:00 p.m. classes end; 7:45 p.m., coronation of King and Queen on Chapel steps; 8:15 p.m., Ice Show in Field House, "Winter Showdown," adults, $2, children, $1.00.

Fri., 9 a.m., men's giant slalom at Snow Bowl (Ross trail), bowl admission, $1.00; 1:30 p.m., Women's Slalom (Allen trail); 1:30 p. m., *Norwich Basketball Game at Field House; 2:30 p. m., Men's Cross Country at Bread Loaf Campus; 3:45 p.m., * Amherst Hockey Game at Field House; 9:00 p.m., ** Carnival Ball at the Chateau, $3.50.

Sat., 9:00 a.m., Men's Slalom at Bowl (Ross trail), Bowl admission, adults, $2.00, children, $1.00; 10 a.m., Women's Giant Slalom at Bowl (Proctor trail); 1:00 p.m., jump) 7:15 p.m. Ice Show at Field House—Adults, $2.00, Children $1.00; 9:00 p.m. Klondike Rush at the Field House, $4.50, featuring Wilson Pickett, Lonnie Youngblood.

Unless asterisked (*) event is included in Combo ticket.

***Admission by I.D.**

****Not included in Combo ticket but is included in Complimentary Combo ticket.**

EPC Backs ROTC Plan

Phillips' Proposal Retains Credit For MST Courses

By MIM SPENCER

The Faculty Educational Policy Committee voted 8-1 Monday afternoon to recommend to the faculty Lieut. Col. Alfred Phillips' proposal for a modified ROTC course schedule in the 4-1-4 plan, according to Chairman William B. Catton.

Phillips' proposal calls for a reduction in the number of required semesters in the ROTC program. The ROTC program would be modified to fit the needs of the 4-1-4 plan and would consist of four semesters of MST instruction instead of the present eight.

During his freshman and sophomore years, the ROTC candidate would take two semesters of ROTC instruction, but would receive no credit for these courses, according to the modified plan. Then he would be required to take two semesters of ROTC instruction during his junior and senior years when each semester course would count as 3 credits toward graduation.

In addition to the ROTC courses, the student would take four semesters of non-ROTC courses These courses would include all English or language courses, social science courses, such as history, political science, and sociology, and science courses that any student, ROTC candidate or not, might take. These would fill the ROTC requirement for "communication courses."

The last two semesters of ROTC in the modified plan would be divided between the Spring session of the junior year and the fall session of the senior year, but the non-ROTC courses could be taken any time during the four years. In addition to the reduced number of semesters, the modified plan calls for a reduction in the ROTC personnel on campus.

No Credit

During a two-hour meeting the nine-member FEPC discussed at length the possibility of ROTC remaining at Middlebury without academic credit. A number of the members would like to see ROTC remain under the 4-1-4 system, but without credit, Catton said. Robert Pack was adamant about this and was the only member to vote against the FEPC recommendation that the faculty consider only the modified ROTC plan. He feels that the Faculty should also consider the alternative of granting ROTC no academic credit. President Armstrong will discuss with the Army the feasibility of ROTC staying on campus without credit.

Pack: 'No Credit'

Granting ROTC no credit in the 4-1-4 plan would violate the present contract between Middlebury and the Department of the Army, and should the Army agree to allow it to stay without credit, a new contract would become necessary.

Phillips stated that the Department of the Army would probably view a loss of academic credit very unfavorably and might not allow ROTC to stay in such a case. He said, however, that the modified plan of a reduced number of semesters was authorized and would no doubt be approved by the Army.

"Realistic"

Catton said that during the

(Continued on Page 2)

Winter Carnival Features Sports Events, Concert

By REG FITZ

The Middlebury Winter Carnival will begin officially at 7:45 tonight with the coronation of Carnival King and Queen on the steps of the Chapel. Following the coronation there will be the annual Ice Show in the Field House, featuring Middlebury's student skaters, as well as some of the hardier, or at least more foolish, faculty in a show cryptically called Winter Showdown."

Ski Events

The skiing events will commence Friday morning with the Men's Giant Slalom followed by the Women's Slalom, both at the Snow Bowl. The Men's Cross-Country is scheduled for Friday afternoon at the Bread Loaf Campus. The competition will wind up on Saturday at the Bowl with the Men's Slalom followed by the jumping. With a little luck, Middlebury skiers should do quite well in all events.

Guest Skater Fitzi Grogan on ice.

Other athletic events slated for the weekend are a basketball game against Norwich on Friday in the Field House and a hockey game against Amherst later the same afternoon.

Carnival Ball will be held on Friday in the Chateau ballroom. Music will be provided for the dance by the Al Leonard Quartet.

(Continued on Page 2)

Deferments Abolished

Grad Schools Apprehensive

Draft deferments for graduate students will be abolished this June, according to a directive sent by General Lewis Hersey to the nation's 4,084 draft boards last Friday.

Except for medical and dentistry students, those subject to 1-A classification include the 149,000 undergraduates graduating this year, 69,000 students having completed only one year of graduate school, and 9,000 men with Masters degrees not continuing their studies. Students having finished two or more years of graduate work toward a doctoral or professional degree will retain their deferments.

Security Council

Hersey's directive is based on recommendations of the National Security Council. The Council is comprised of the President, the Vice-President, the Secretaries of State and Defense, and the Director of the Office of Emergency Planning.

Occupational deferments which now apply to about 170,000 men, will also be suspended this June. However, discretionary power is left in the hands of the local boards to accommodate local needs.

The recommendations of the National Security Council come about a year after the President's National Advisory Commission on Selective Services offered a recommendation to end all graduate deferments and submit 19 year old men to a random draft selection. Under the present directive, however, the oldest in a particular draft classification will be drafted first, as is done currently.

Graduate Schools

The country's graduate schools have been concerned with the end of graduate deferments. Earlier this year, when the National Security Council tentatively proposed a deferment of students in the natural sciences, leading graduate school educators spoke against such a categorical move. The present abolition of almost all deferments seems to satisfy some educators. In a letter in Wednesday's **New York Times**, for example, the Deans of the Graduate Division of the University of California and the Graduate School of Yale agreed that "all fields of higher education be recognized as of equal importance." They also agreed

(Continued on Page 3)

SEPC Meets on ROTC, Dropping Courses, Poll

The Student Educational Policy Committee met Sunday night to discuss the status of ROTC in the 4-1-4 semester program. No formal resolution was made at the meeting which was previously scheduled for Friday night. SEPC Chairman Eric Kolvig said that the committee is "concerned" over the status of ROTC as an "academic discipline." He sat in on the Faculty Educational Policy Committee meeting, held on Monday night to discuss ROTC, in order to express this fact.

The SEPC has also prepared a paper recommending that students be permitted to drop a course up until three weeks before the end of semester. The paper asks that a student's record include whether he was passing, failing, or had no mark in the dropped course. At present, a course dropped after two weeks is counted as a failure. The paper will be submitted to the FEPC.

Also, the SEPC discussed a student evaluation of first semester courses to be sent in about two weeks to students selected randomly. The results of the evaluation are expected to be published in time for spring registration.

CSL Reports On Student Life To Be Released

The release of the Commission on Student Life Report has been postponed until next week. The Report, in preparation since September, deals with women's hours, parietal hours, student rights, an outline for a new form of student government, and off-campus living.

The CSL discussed a tentative report with the Undergraduate Committee of the Trustees recently. The Report's recommendations will have to meet with final approval by the Trustees.

CSL members include Francis Chin, Gilbert Kujovich, Susan Shattuck, Bee Ottinger, Howard Munford, Professor of American Literature; Frederick Cabot, Assistant Professor of English; Rudolph Haerle, Associate Professor of Sociology; Dean of Women Elizabeth Delly, Dean of Men Bruce Peterson, and CSL Chairman Dean of the College Dennis O'Brien.

Carnival . . .

(Continued from Page 1)

Spectators will be titillated by a second performance of the Ice Show Saturday night, which will be followed by the climax of offically scheduled events, Klondike Rush.

This year's featured performer is the ever-popular "Wicked" Wilson Pickett who'll be singing his all-time hits "Funky Broadway" and "Midnight Hour", Lonnie Youngblood and his group will be on hand to provide background music.

Innumerable parties are planned for later Saturday night giving Carnival revelers their final Bacchanalian release, not to be repeated for another year.

Red Scare Hits Midd in 30s

By DICK BITTMAN

Congressman Mendel Rivers' declaration, several months ago, that the First Amendment ought to be suspended in the instances of anti-war demonstrators is only one of the more recent manifestations of anti-libertarianism and anti-intellectualism to beset the nation. The restriction of academic freedom saying only the "right things" has had its day in the probes of HUAC and the witch hunts of Senator Joseph McCarthy. But it managed to sneak its way north to Vermont even during the thirties.

Granville Hicks writes in **Where We Came Out** (Viking Press, New York, 1954, pp. 60-61):

> **That same June (1935), Silas H. Strawn, former president of the American Bar Association, was the Commencement orator at Middlebury College in Vermont. After saying, "One of the guarantees of the Federal Constitution is the freedom of speech," he continued, "Recently we have heard much about 'red' activities in the colleges and universities of the country. I am unable to sympathize with the elastic conscience of those who inveigh against the capitalistic system while on the payroll of a college or university whose budget, or whose existence, is due to the philanthropic generosity of those whose industry and frugality have enabled them to make an endowment.**

"No member of the Middlebury faculty," Hicks goes on, "was likely to miss the point, for earlier that spring each of them had received a letter from President Paul D. Moody, significantly headed "Don't rock the boat."

> **"We do not want our students to be thoughtless, President Moody informed his teachers, "nor do we want to tell them what to think. But we do not want them to go off at half-cock. Least of all do we want them to go out of class quoting us as anarchists, communists, atheists, free lovers, as, I regret to say, now and then some student does. In all that is said about capital and labor, public utilities and government, marriage and divorce, social customs, the liquor question, and a dozen and one other matters, we cannot be too guarded." He concluded, "I feel justified in requesting, in these days as I might not in others, the resignation of any who are unwilling or unable to subordinaate their private views to the interests of the College. . .I hope that what I have said will not be regarded as in any way a desire to dictate what you shall think, or to interfere with your private views."**

Hick concludes: "Middlebury teachers, in other words, were free to think as they pleased, but they had to be very careful about what they said. They were not quite so badly off as radio announcers, since words were not actually put into their mouths, but if they disagreed with the administration in any important way, they could keep it to themselves or lose their jobs. They had better forget what they had been taught in their younger days about freedom of inquiry and freedom of expression being the bases of education."

FEPC . . .

(Continued from Page 1)

discussion the members of the committee were "very frank" in questioning Phillips and said also that he felt Phillips to be very "fair and realistic" in his proposal of a modified plan for the 4-1-4 program.

Phillips' modified plan will be discussed later on this month at an inter-division meeting and also at the faculty meeting on March 4. If it feels discussion on the plan has been adequate, the faculty will either vote to recommend the proposal to the Trustees or to reject the proposal.

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MAIN STREET

Deferments . . .

(Continued From Page 1)

that those in graduate work be as subject "to the same risk of military service as others less privileged."

Future Problems

However, the new draft rulings still prose problems to students and graduate schools. Some educators feel that the total abolition of deferments is too abrupt, and would result in a vacuum of students in certain graduate levels at universities. One proposal was to reclassify some students in all age levels, but the administration rejected this as putting a student in yearly jeopardy of reclassification, and as unworkable. College administrators also feared that the loss of graduate students, who teach introductory courses, would impair undergraduate education.

While not all students reclassified as 1-A will be drafted, they will remain uncertain about the possibility of their serving at least until later this year. It is suggested that out of this uncertainty, undergraduates will not apply to graduate schools, but will enlist or wait to be drafted instead.

On a long-term view, it is feared that the decrease of Ph. D.'s resulting from the new directive will affect the nation's technology unfavorably. The philosophical argument advanced against the new rulings is that the Government's channeling of manpower on the basis of military and economic needs is totalitarian in nature.

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Eggs a la Mode	Chilled Alligator Pear Juice
Smoked Imported Grubs	Chicken Liver Frappe
Tiny Fingals Caves	Timorous Filles de Joies

Soup du Juir: Ganglionic (Puree of Garlic & Grass)

DINNER SUGGESTIONS

Filly of Seoul — Kohlrabi Dressing — (per hr.)	2.25
Deep Fried Prandials — Peanutbutter Sauce	3.00
Poached Mock Trout — Shallot Butter	3.25
Nslrf Dyiggrf Djitowa Promethean	3.75
Southern Fried Filibuster — Hominey	3.50
Roast Vermonter Republicaine	3.50
Broiled Giant Schnauzer Chops — Adolph's	3.75
Escalopped Scruples — Scrupled Scallions	3.75
Beouf a la Stradivarius a la Strabo a la St Pierre a la Stakhanoff au gratin	6.75
A Toccata of Galuppis — Praised — on toast	6.65
Roast Prime Ribs of Western Rhinoceros	14.50
Hard Boiled Whale Steak (1 tn.) au jus	387.38
London Brawl (Urinated Snake Steak) Served wish Fresh Mush & Sherry Shauce (The most popular dish at the Waybury)	1.25

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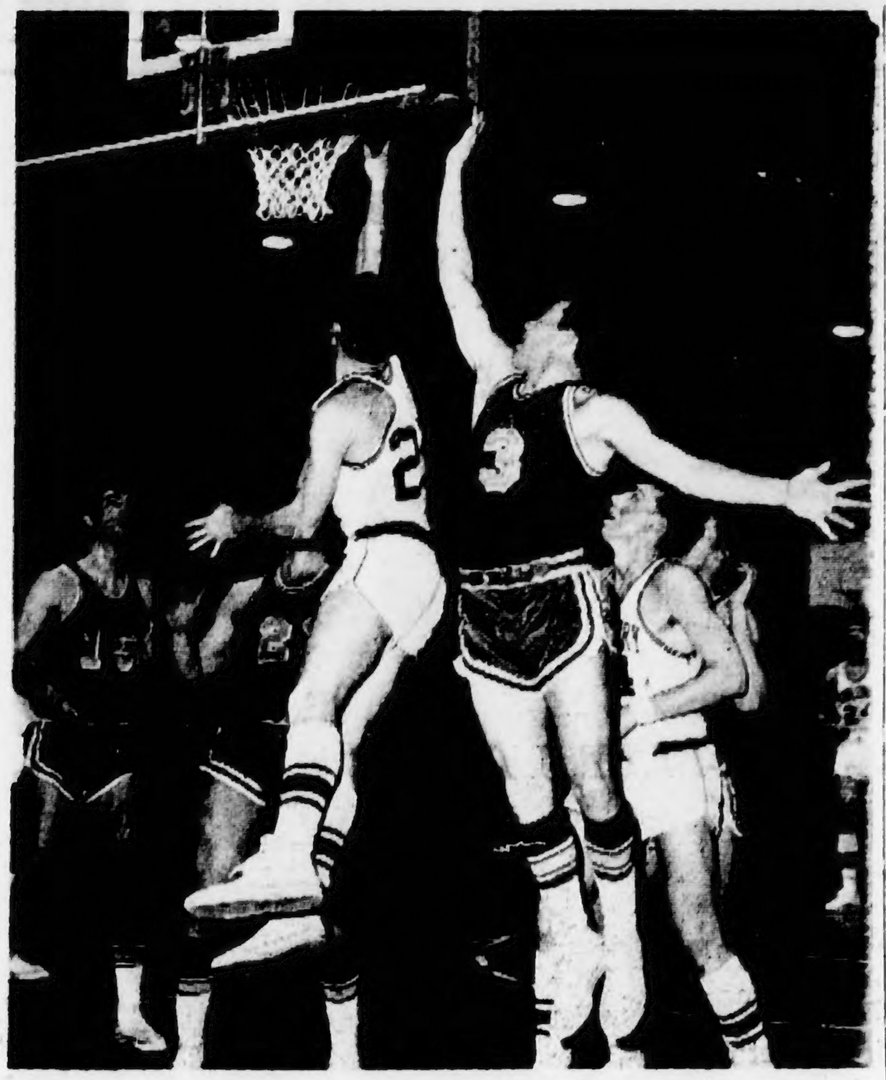


Averaging 10.6 a game, guard KEVIN DUCEY is particularly effective on drives — here he goes baseline.
Photo by King

Skaters Hold On, 3-2, Against Cadets, Then Walk Away From Ephmen, 5-0

By BOB LENZ

Last weekend the varsity hockey team hit the carnival circuit and came out of it with a pair of Division II road victories, as they struggled to a 3-2 win over lackluster Norwich and then returned to form the next afternoon by overwhelming Williams 5-0.

The Panthers sent the Wliliams Carnival crowd scurrying for cover early, scoring three times in the first period and twice in the second, while goalie Ron DeGregorio was registering his first shutout of the season.

Deceptive Figures

Despite Middlebury's complete domination of the game, the official statistics showed that Ned Perry of Williams made only 13 saves, whereas DeGregorio turned away 31.

The Panthers, however, controlled the play for good opportunities in close, while the Ephmen were often forced to shoot from center ice.

Middlebury silenced the crowd in the first twelve minutes, as they popped in three quick scores. At 6:40, Pete Kirkpatrick banged in a centering pass from Jon Dickinson, with Blaine Doherty originating the play.

Rework The Idea

Five minutes later, Dickinson again went to work along the boards, and his centering pass was tipped over Perry's shoulder by center Gary Valby to make it 2-0.

Working with a power play a minute later, Dave Symonds sent the puck back to Doherty, who skated in towards the net and wristed one through a screen to up the margin to 3-0 at the 12:26 mark of the period.

Middlebury kept right on charging in the second period, with Dickinson converting a pass from Kirkpatrick at 2:33 and Mike Watt slapping in a rebound at 17:33 to produce the final 5-0 score.

Playing before nearly empty stands in the final period, both teams started hitting hard, and DeGregorio made several good saves to hold on to his shutout.

Near Disaster

The previous night's action in Northfield, Vt. provided a good contrast with the impressive victory over Williams — playing against Norwich, one of the weaker opponents on the schedule, the Panthers had to hang on desperately during the last minutes to retain a 3-2 victory.

A bizarre play with 8 minutes left resulted in the ejection of goaltender DeGregorio for pushing the referee, and junior Tom Harrington, under pressure, performed capably in the nets at the end to save the victory.

Vacated

On the ejection play, DeGregorio claimed he was pushed and held out of the net by a Norwich attackman, but Walter Kearns' slapshot that travelled into the empty twines was allowed and suddenly the score was 3-2.

With the crowd roaring, Harrington made several good stops on screen shots to prevent the Cadets from tying the game.

Until the hectic finish, the game was a low-key, sloppy affair, both teams playing poorly. It was 1-1 after the opening 20 minutes, with Doherty tallying for Middlebury on a slapshot from the point.

Cadet Charge

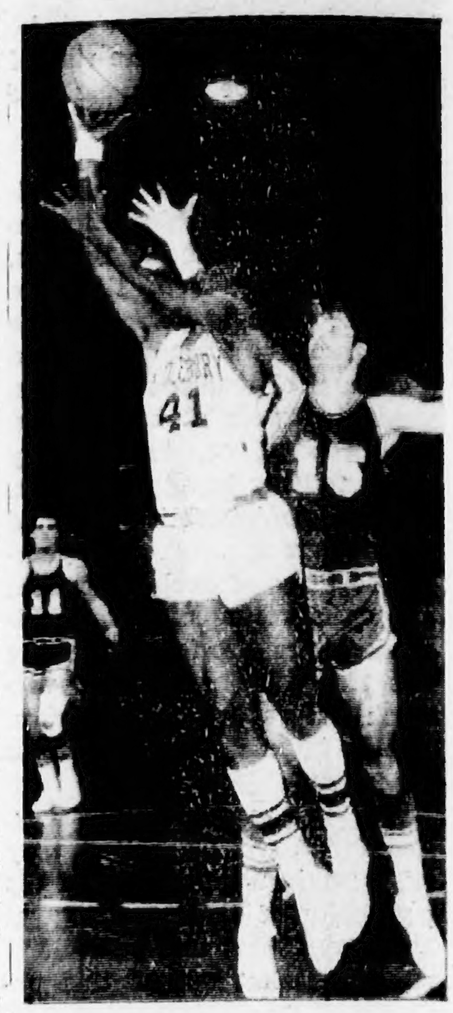
Unvelievably, the Cadets actually dominated the action for much of the middle frame, but left wing Dickie Hall alertly put in a loose rebound in front to give Middlebury a 2-1 lead with only 26 seconds remaining.

In the final period, defenseman Pete Montori got the insurance goal that proved to be the winner, lifting a shot through a Jere Smith screen to make it 3-1.

Fireworks Follow

Then came the pandemonium

(Continued on Page 5)



GENE OLIVER snares the rebound against his taller Williams opponent.
Photo by King

Courtmen Chase Union In Last Minute, But Fall Short By One — Williams Tops

The Panther courtmen played their best game of the year Saturday night, but couldn't come up with the right combination in the closing seconds against Union and suffered a heartbreaking 65-64 loss before an enthusiastic home audience.

Earlier in the week, Middlebury produced another impressive performance, although small college power Williams broke up an early-game slowdown to win 83-65.

Missed Play

In the Union contest, Middlebury actually controlled the ball during the final 13 seconds. They never got a shot off, however, as Rick Minton's attempted jump shot was blocked by three Union men and the ensuing inbounds pass towards Dave Vanier resulted in a scramble.

Minton had brought the Panthers to within one point by sinking two clutch foul shots with 1 seconds remaining.

A Union basket with 2 minutes left gave the visitors a 64-60 lead, but guard Dave Vanier's -foot jump shot with just 45 seconds on the clock put the pressure on.

Missed Foul Shots

A deliberate foul with 32 seconds left gave Union's Carlson a 1-and-1, but he only sank the first, It proved to be the winning point, as Union missed on another attempt from the charity stripe before Minton hit his two shots.

The loss of Kevin Ducey with 1 1-2 minutes remaining really hurt Middlebury's chances, since Ducey had played so brilliantly in pouring in 23 points, picking up 7 assists, and generally leading the Panthers on the floor. Ducey popped his knee out of joint on a drive towards the basket.

Back and Forth

The teams traded baskets most of the way in the tightly-played contest, with Union holding a 32-31 at halftime. The lead changed hands 16 times.

Center Gene Oliver again played another solid all-around game, hitting 7-for-12 from the field to score 17 points and pulling down 13 rebounds. In his fine effort, Ducey put in 10 of 19 from the floor.

Significantly, this was the first game all year that saw Middlebury attempt more field goals than its opponent.

Tempo Shifts

The previous Wednesday night, Middlebury faced a Williams contingent that had a considerable size advantage with their three front men being 6'7", 6'5", and 6'2".

Consequently, the Panthers worked with a spread offense as the game began, but the Ephmen forced Middlebury to step up the tempo by opening up a ten-point lead before the close of the half. Williams picked up a couple of buckets on long breakaway passes off re-

(Continued on Page 5)

Inside Story

The Elusive Factor

by Bob Lenz

This might irk Jimmie the Greek, but athletics just aren't that predictable. Anyone can see that by looking at our own hockey and basketball teams.

Friday night, the skaters went to Northfield to play the team they had manhandled earlier in the season by an 8-2 margin, added to this easy victory was Norwich's 1-12 record in Division II and the loss of four of their skaters for various reasons.

It was evident, thougn, that the discouraging overtime loss to Hamilton had taken much of the spirit out of this potentially fine team.

The lowly Cadets outplayed the listless Panthers for parts of the game, and only a score 26 seconds before the end of the second period and a final-period power-play goal saved them the humiliation of a tie or loss.

On The Road Again

So, next afternoon the team had to travel down to Williamstown, Mass. and play in that awful rink — they were tired, dispirited, and one couldn't expect much besides an uninspired performance.

Instead, it was one of the strongest team games of the year.

Williams' rink features open ends on both sides — I think they ran out of money or something when they were constructing it. This very conveniently allows the wind to whip through the rink area in terrific gusts, thereby freezing the players on the bench and the spectators.

Theatre of Absurd

In fact, Middlebury requested and got permission to have the teams change sides halfway through each period so that the wind factor would't favor either team.

In the face of these odds, the Panthers played a very smart game, setting up deliberately on power plays until they got the good shot and generally letting Williams make the mistakes.

The defense put in a top-notch appearance — again, difficulties were being ignored, since starting defenseman Peter Montori was back in Middlebury having x-rays that revealed a broken bone in the cheek area.

Story of a Shutout

Captain Baline Doherty was superb and Carter Jahncke, playing better and better as the season progresses, skated well.

And Al Lindsey, out for quite a while now with a back injury, moved right back in and saw a lot of ice time after taking only one short shift against Nor wich.

What I'm trying to say is that they didn't let all these

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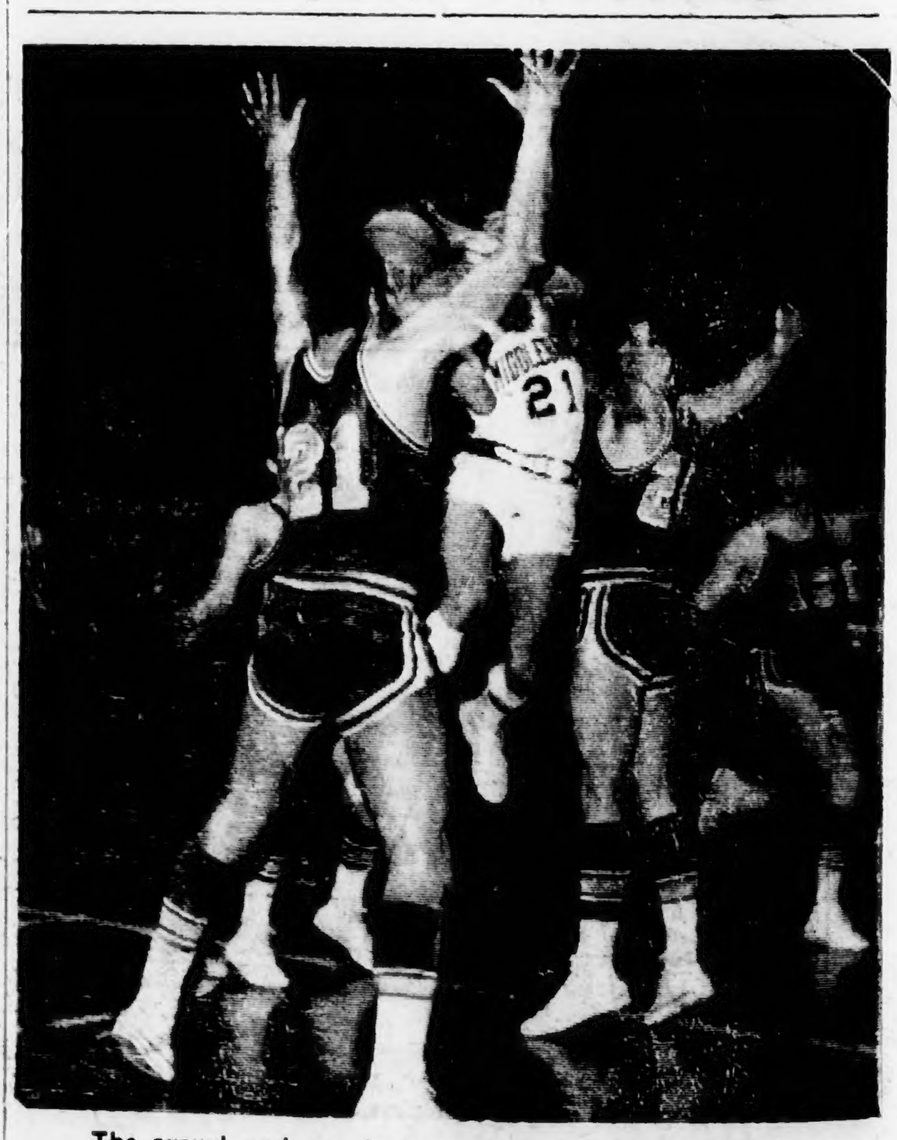

The crowd and coach Jerry Alaimo weren't very happy when the driving DAVE VANIER was charged with an offensive foul on this play.
Photo by King

Forward BOB REED angles in toward the basket for a short bank shot.
Photo by King

Skiers' Lead At Williams Vanishes — Jump Cancelled

By BILL HARRIMAN

Due to inclement weather conditions, last weekend's Williams Carnival was cancelled after three events, as high winds forced the final event, the jump, to be called off. Although no to be called off.

Although no team was awarded the team trophy, Williams held a slim lead over runner-up Dartmouth and third place Middlebury at the time of cancellation.

Early Lead

John Morton, a four minute plus victor in the cross-country, and Jim McGill, winner of the giant slalom, led the Panthers to a six-point lead after the first day of competition. This led to high hopes that the long awaited Middlebury victory on the carnival circuit might be forthcoming.

McGill's first, complemented by Bill McCollom's second, Paul Reed's fifth, Mike Dooley's tenth, and an eleventh by Mike Raymayley, gave the Panthers a commanding lead in the giant slalom.

This was the beginning of what appeared to be a highly successful weekend for the Panther skiers.

Close C. C. Competition

The Middlebury cross-country team, led by Morton, continued to dominate this event. Skip Smith, Terry Morse, and Dave Nelson, with tenth, eleventh, and fifteenth place finishes, as well as Morton's first, gave Middlebury a comfortable lead in the event.

Although these places don't appear to be extremely high, it is significant to note that between second and eleventh there was a time spread of only one minute.

Slalom Disappointing

The inability of the Panthers to put together a solid team effort in the slalom led to their disappointing third place finish. While steady Mike Dooley placed a strong fifth and Raymayley tenth, the other three skiers were unable to put together two good runs.

Paul Reed, who stood second after the first run, experienced difficulty on his second and finished eighteenth. McCollom and McGill, who paced the giant slalom victory, were disqualified.

Elsewhere

There were only two other meets over the weekend in which Middlebury skiers participated. John Morton won the Royal Mountain Cross-Country Race in New York, while the jumpers participated in the US-EASA Jump Championships at Salisbury, Connecticut. The placings of the Panther jumpers in this meet are unknown at this time.

Next on the calendar for the Panther skiers is the Middlebury Carnival this weekend. As the ski team has been one of the most consistently successful Middlebury team, they deserve the support of all those who can make the journey to the Snow Bowl.

Another Shot

The close competition between Dartmouth and Middlebury always makes for an exciting meet, and, as for Middlebury's chances, co-captain John Morton says, "we'll give them a hell of a fight."

Inside Story . . .

(Continued From Page 4)

problems bother them — they just went out and won the game.

Keep On Pushing

Meanwhile, the basketball team's tremendous effort against Union Saturday night was hard to believe. After all, the frustrations and hard luck have been building up for so long, you'd think they would just lie down and concede.

This is a team that has lost good players left and right during the past year. Curt Backstrom, a highly-promising transfer student from Rutgers, was critically hurt in a car accident last year, while freshman Ed Dunn, heavily counted on, flunked out.

Disasters Continue

This year, Jack Freshman, an improving rebounder at center, had to undergo a back operation and was lost for the season. Forward Rich Browning took an elbow in the chin and was out for the remainder with a fractured jaw. Chris Korn, high scorer on the team, flunked out at mid-season.

It's pretty tough to lose 5 men like that and keep plugging. But, then again, there's that human element that makes it hard for Jimmie the Greek. In fact, I think he would have had a tough time picking the hockey scores for the Norwich and Williams games.

Basketball . . .

(Continued From Page 4)

bounds.

The Panthers just could not neutralize the tremendous board advantage, although they crept back from a big deficit to within 9 points with three minutes remaining. On the game, the Ephmen outrebounded them 50 to 30.

Ducey and Vanier hit well from outside, scoring 17 and 14 points respectively, while Minton fired away for 14 points. Off the bench, Doug Monroe hit 5-for-8 for 10 points.

Tomorrow afternoon, Middlebury has to be rated just about even with the Norwich Cadets in a 1:30 home game. Wednesday evening, the Panthers travel to Burlington for an 8:00 game with UVM.

Hockey . . .

(Continued From Page 4)

and Kearns' "seeing-eye" slapshot.

In a 3:45 game tomorrow afternoon, Middlebury will entertain Amherst before a boistrous Carnival crowd, and then the noise will subside until the Catamounts of Vermont move in next Wednesday evening.

Receives Grant

Dr. C. Leonard Hoag, professor of political science on leave this year to complete preparation of a book on "American Military Government in Korea, 1945-48," has received a grant from the American Philosophical Society for the furtherance of his work.

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The Campus

MAUREEN CROWLEY
Editor in Chief

EDITORIAL SECTION

No Credit

The recommendation which the Educational Policy Committee has voted to present to the entire faculty concerning the course status of ROTC under the projected 4-1-4 system alarms us for two basic reasons. We believe, first, that ROTC should not have constituted an accredited course under the old system and should definitely not receive continued accreditation under the new. Moreover, we have the disquieting suspicion that the central aspiration of the 4-1-4 proposal — the complete questioning and restructuring of the present curriculum — has been compromised.

Concern has obviously been focussed on the status of military science courses because of the Vietnam conflict. But ROTC and its role in providing officers for an "unpopular" war, however disturbing, may be divorced from the credit issue. Likewise, the common observation that the military science courses on campus involve a minimum of mental effort is perhaps not sufficient reason for requesting the loss of credit.

What is fundamentally objectionable to us is the nature of the relationship between the Department of the Army and Middlebury College. It is ironic that the ROTC unit here was initiated at the request of Middlebury, for the college seems to derive at best secondary gains from its relationship with the Army. The presence of ROTC on campus undoubtedly attracts students who would go elsewhere were it not offered; military science scholarships add to the total amount of financial aid available. But in return for these benefits, the college gives up a certain autonomy in this area. It is the Department of the Army which ultimately decides the content of courses for which the college gives credit; a private institution which should be scrupulously vigilant of threats to its integrity agrees to allow an arm of government to make basic determinations in an area so fundamental to an academic institution as its curriculum.

Courses which emphasize training in certain skills rather than in the "questioning process" are not necessarily antithetic to the (currently much discussed) "educational purpose" of the liberal arts institution. However, training in particular skills must be distinguished from training **for** a particular organization.

The ROTC program arises from the needs of the U.S. Army, and the Army, not students, is its central concern. It "serves" those students with a genuine interest in a military career and provides others with a certain choice **within** the framework of the coercive demands of the selective service system. Its service to the individual is preparation for a projected use of him and is service in a very limited sense.

Yet the relative advantages which ROTC seems to offer to draft-age men faced with bleak alternatives should not be minimized and indeed would seem to have influenced the credit recommendations. The indication that the Army might discontinue the program should all credit be abolished exerts a subtle pressure on those who would like to see ROTC remain for various reasons.

Such pressure, however, should not influence a decision which must be based on considerations fundamental to the nature of the college. We urge the faculty to vote to drop the course designation and credit for all ROTC instruction. The revised ROTC program recommended by the EPC is a concession to what are basically structural considerations under the 4-1-4 and in no way mitigates what is most objectionable in the Army-College relationship.

Since 1905

The Middlebury Campus

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Maureen Crowley, Editor-in-Chief

Peter Delman, News Editor — **Jim LaChance, Business Manager**

Steve Early, Feature Editor — **Betsy Hunt, Circulation**

A Shaft For Th e Pi Phi

By ROBERT SMITH

Pi Phi Party Song Book
Edited and Compiled by Pat Billings Ballard and Mary Swanson Engel
Arrangements by Mary Swanson Engel
102 pages, price/ publisher unknown.

Pi Phi's Arrow flies to you,
Keep it, love it, be forever true,
And you'll go down in history,
A Pi Phi sister just like me.

Historical research, when impeded by a lack of written documents, often turns to less academic sources to find structure and meaning in a given field of study. Modern African historians are just now discovering previously unexplored avenues of research in the folk art and culture of tribal societies. A prime example is the study of the oral traditions of the Yoruba tribe of Nigeria.

The Pi Phi Party Song Book serves a similar function. Prior to the publication of these collected oral traditions, scholars based interpretation of the Pi Phi world on occasional and not necessarily reliable evidence: a few songs at infrequent public gatherings, a pamphlet with cursory notes, etc. This work, compiled by Ballard and Engels and obviously the product of a life-long study, provides the necessary material for the beginnings of honest research.

Singly, the songs are generally weak, often ambiguous, and not extremely informative. When considered as a body, however, they reveal a concise philosophy, bound by its own mythology of symbols and artifices.

To review such a work is perhaps beyond the capabilities of any critic, especially within the confines of a short newspaper article. The Pi Phi traditions, built around the symbol of the Arrow, are best grasped intuitively. Ideally, one should be able to hear each of the fifty-eight pieces sung by a large female chorus, or at least be able to read the lyrics of all the songs, treating each as verses in a long narrative poem.

In this "review" I hope to be able to give intimations of the

Harpsichord Concert Has Exceptional Clarity

By JOHN ALLEN

Albert Fuller played to an audience of about 300 in Mead Chapel Sunday night and was greeted with great applause. He merited the applause; the size of the hall was the concert's main defect.

Fuller first played four pieces by the relatively unknown composer Duphly. They usually generated a rich texture with only two lines at one time. The notes were many -- steady eighths in the bass and a richly ornamented melody in the treble for the most part. The ornaments on this instrument of only twelve pitches per octave almost became the flowing inflections of a voice or a melody instrument — and every note counted.

With every note the harmonic pattern changed; different registrations on the instrument's four sets of strings set off the different sections of the pieces. Particularly impressive was the final Duphly piece, **Medee**, which Fuller played extremely fast.

Deceptive Play

The Bach **Sixth French Suite** followed: eight pieces in simple dance forms but with the incredible style of Bach: diversity such that sections leapt apart from one another without register changes, a continual deceptive play of harmony and rhythm.

After the intermission, Rameau's **Suite in E Minor:** some dance forms but also some of Rameau's program pieces, including one which imitates the calls of a flock of birds — this effectively, with drama and humor. Finally came the Scarlatti pieces in a more chordal, monolithic style than the Bach, the flowing lines having given way to blocks of sound, sometimes almost presaging Beethoven's piano style.

Echoes

Fuller played well, articulating the lines of the music steadily, and with understanding and feeling. He heard the music before he played it; the playing followed almost automatically. Only an occasional wrong note marred his performance; but it was the clarity of his execution that made the wrong notes

(Continued on Page 11)

Youth's Voluntary Theme of Iphigenia

By PETER DELMAN

Euripides' "Iphigenia In Aulis" is, of course, superb theatre no matter how the director approaches it. The production directed by Michael Cacoyannis currently playing at the Circle in the Square in New York is particularly worthwhile, because the play is interpreted so as to emphasize the themes of particular interest to modern audiences.

"Iphigenia In Aulis" has been noted by critics as being very similar to modern drama in many ways. The play's characters are not the super-heroes of Homeric legend but rather exist on a very human level with all the weaknesses and limitamal prologue) are discarded in the play which relies heavily on a tight plot sprinkled with several striking dramatic reversals. The chorus does not take part in the action of the play, but rather serves to set the mood.

The plot very sketchily is that Agamemnon, leader of the assembled armies of Greece, is compelled to sacrifice his daughter, Iphigenia, in order to propitiate the goddess Artemis. Once this is done a favorable wind will blow the fleet from the bay at Aulis to Troy. Clytemnestra, Agamemnon's wife, attempts to protect her daughter as does Achilles whose honor was sullied when Agamemnon used his name to trick his daughter into coming to Aulis. Iphigenia eventually decides to willingly sacrifice herself for the good of Greece.

The theme emphasized in the current production is youth's confrontation with seemingly pointless war, and the sacrifice of youth to the confused values of a dying generation.

Euripides shows us the atti-

Photo E

By TIM DYKMAN

As an exhibit the Student Photography Show is an embarrassing failure. It is only the presence of a number of genuine pictures that saves it from being totally invisible. The only concern in hanging an exhibit is that the pictures be seen. Exhibitors should realize, especially when they must work against such a terrible hole as Proctor Lounge, that "artistic" arrangement of pictures competes with them, and is nothing but distraction. The photographers, who hung the show themselves, could have taken the hint from Eliott Porter's concurrent exhibition of original prints. Uniform presentation and independent placement allow one

Arrow

kinds and complexities of the most important motifs.

The songs define a complete universe into which all elements of temporal human existence must be reconciled. The Arrow is its center, its "direction," in which one gains total fulfillment and immortality.

We are Pi Phi sisters of the Straight Arrow Tribe

We have found a sisterhood of friendship tried and true.

Now we sing to you of the wine and blue,

Pi Phi sisters near and far, to you our Arrow points a star.

(Continued on Page 9)

Death in Aulis

tudes of youth to war first through the chorus. Cacoyannis has them run on stage each holding a candle; the whole effect is ludicrously reminiscent of a children's Christmas pageant. They chatter, babble, lurch about the stage in fits of excitement at being so close to the beauty, the nobility of warlike power.

(Continued on Page 11)

The 3 Notorious Byrd Brothers Return From Their 8 Mile High

By DAN HODGES and ROGER PHELPS

What has happened to the Byrds? Like all major rock groups, their music's orientation and structure has undergone a distinct transformation from their earlier albums to their most recent work. Their latest, **The Notorious Byrd Brothers,** possesses a unity not apparent since their first recording, **Mr. Tambourine Man.** However, the uniformity of the latter is one of sound — electrical similarity, whereas that of **NBB** is of attitude — lyrical inter-relation.

The Byrds still maintain the basic elements of their original style: polished vocal harmony, tightly arranged instrumentation, and an emphasis on country and folk based lyrics. Yet now they have expanded their limited rock band orchestration to include strings and brass. **NBB** marks a definite and much needed broadening of the Byrds musical perspective (i.e. their former confinement to "folk-rock" as amplifiers of Bob Dylan).

Longing For The Past

They are pictured on the cover jacket as horsemen from a different historical era, the Old Wild West. (There are now only three Byrds, a total reached after the group previously declined from five to four members). In "Goin' Back" they still long to put themselves in another time rather than remain in this precarious present:

"I think I'm going back to the things I learned so well in my youth.

I think I'm returning to those days when I was young enough to know the truth."

"Change is Now," say the Byrds. "Things that are solid are not. . .truth is real, that which is not real does not exist." The rigidity and validity of the existing social structure is questioned. Instead they exort mankind to "gather all that we can (and) live in harmony with love's sweet plan." Their invocation in this single line is more fully expounded as the theme of another song, "Natural Harmony:"

"Happening so graciously,

Living together in natural harmony.

Feel so free, quite happily.

Seems just like the day after birth,

Our first awakening to this earth."

Envy the Happy Dolphin

The Byrds' ideal of concord in nature is exemplified in the utopian life of dolphins. The underwater journey of "Dolphin Smile" begins with the chattering of dolphins amid rushing bubbles, then drifts through the euphoric playground of their existence:

Floating free from all fear,

Floating free, aimlessly.

Childhood's dream,

Have you ever seen—a dolphin smile?

"Draft Morning" reflects aspirations toward another type of freedom. Here, the Byrds decry the oppressiveness of military conscription. The speaker arises on the day of his induction, his draft morning, and, expressing both unwillingness and grief, says: "Take my time this morning, no hurry, to learn to kill and take the will from unknown faces." The recorded effects immediately following his complaint are of intense

(Continued on Page 8)

Newstyle: Time Recovers

By DICK BITTMAN

They may be friend or foe, debonair or stodgy, a world figure or from behind the scenes, but they all seem to change when they appear on the cover of **Time** magazine. A caricatured William Buckley holds his pen to his teeth and reminds us that conservatism can be fun. Man of the Year Lyndon Johnson as Shakespeare's Lear keeps company with latter-day dramatic personae in the forms of Bobby Kennedy, Hubert Humphrey, and Wilbur Mills. And last week Harvard economist John Kenneth Galbraith poses as **Time's** all-purpose critic, in papier-mache and a Horton's of Dublin jacket. From both veteran **Time** readers and potential **Time** cover subjects arises a cautious query of What Next?

What Next, indeed. **Time's** covers already show the characteristic wit that puts the cover figure in an aura too elusive to be categorized but too ubi quitous to be imperceptible. Keen-witted Bill Buckley comes off more fatigued than dour, but really hides ambiguously behind his front teeth, dazzling to his admirers and omnivorous to his opponents. President Johnson beleagueredly puts his dwarfed hands to his face and closes his eyes, while Wilbur turns thumbs down, Hubert sheds tears and Bobby kicks the King in a various scene that suggests the general malaise of the Man of the Year. The critical Galbraith is caught in what could be a pensive grimace, a Frankensteinian sneer, or a sneeze.

Yet for all their innuendo — or perhaps because of it — the caricatures of Buckley, Johnson, and Galbraith ring true to **Time's** conception of them. Complete with rectangular ears, a jutting chin, his yellow and brown striped tie, and a cowlick, the **Time**-cover-Buckley captures the man whose multifarious grimacing his discon-

(Conunued on Page 10)

Experimental Drama Group Presents "Tiger" In Theatre Of The Audience

By STEVE EARLY

Audience involvement has been much the thing in student drama this year. The idea behind it is simple: A director breaks down the emotional barriers separating the actors from the audience by increasing contact between the two and involving them both in the action on stage. In Bart Teush's "Virginia Woolf" this was done partly mechanically with a tilted stage and a large prop mirror. In the student one-act production of Brecht's "The Elephant Calf," as well as the Albee play, the means were also physical: members of the cast kicked ice cubes into the front row, spoke directly to the audience, asked questions of it, traded wisecracks, told people when to laugh or clap — even paused to stare at them when they coughed or sniffled at a particularly inopportune moment.

Psychology of Involvement

The total effect of such antics is always one of uneasiness. Instead of spending an evening seated comfortably in the anonymous darkness of the theatre, you spend it uncomfortably, wondering what's going to happen next. You begin to worry and say to yourself: will one of those crazy actors point at me? Will they offer me that bowl of crackers or ask me where Martha went? Will I be

(Continued on Page 8)

Exhibit Virtually Invisible

picture to be seen at a time.

Excepting photo-journalism, photography is not a narrative art. It is pictorial, and for pictorial art to exist, one must be able to see the pictures. The Lounge is nearly inexcuseable, but the failure to exhibit with a sensitive eye speaks of a much larger failing of the show, and perhaps of the course photography has taken in general.

Ignorant Audience

Most of the problem with the medium is that its audience is not educated to LOOK at photographs. Photo-journalism has so maligned the viewer's eye as a medium of informational communication, that one is accustomed to glancing at, rather than seeing a photograph. Thus it is often that a photographer's cleverness becomes the criterion of worth. The spectacular image wins praise rather than the spectacular picture.

One sees this immediately in the Porter show. A collection of his prints is not as visually jarring as one of them. Understanding one of his prints requires a process of comprehension divorced from the once-over socko strikingness of Richard Avedon's day-glow portraits of the Beatles. Photographs are pictures, are ends in themselves, and need to exist in anonymity. The best are those that go on explaining about photography. A photographer should be concerned first with acquiring the technical skill necessary to make the camera an extension of his eye. If a photograph is good, it is not because it is a photograph of picnics which are fun, or babies which are cute, or blueberries which are sweet; it is only because it is a good photograph. No art may be used as a substitute for the object itself.

By far the best pictures in the show are those that deal with how a picture taken by a camera is different from reality. It is the artist who tries to understand what a picture is that succeeds in making one. The best in the show, then, are often of the most mundane objects, only because they are about photography.

New Relationships

Robert Driscoll speaks clearly to the central act of photo-

(Continued on Page 9)

"These boots are made for flying" — Jean Baldwin '69, in the Vt. Dance Company recital given last Saturday at the Middlebury Union High School.

Experimental Drama . . .

(Continued From Editorial Sec.)

singled out? The whole psychology of the situation works to the advantage of the play; you may try to slouch inconspicuously in your seat and hide behind the person in front of you, but you're very much involved and fearful that any minute you will become more so.

The problem with last Saturday's Theatre Workshop presentation of "The Tiger" by Murray Schisgal, was not a lack of audience participation. The audience responded, was anxious at times, and even got a lights out surprise or two. It was more a matter of the play and the players, neither of which provided anything to become involved in.

Wifenapper

This particular version of "The Tiger" was an experimental adaption by student director Vassilio Haralambidis. The tiger of the title is a frustrated but secretly brilliant mailman who became alienated from society when he found he couldn't pass college-level French and consequently, couldn't receive his degree. Eschewing brains for brawn, he has reverted to the primal, passions of a beast of prey. A la "The Collector," he kidnaps a Long Island housewife and attempts to exercise brute control over her.

What follows is a reversal of roles. The "tiger," at first brusque and abusive to his victim, loudly denounces "the system," damning everything from conformity to the lack of human communication and the alleged suburban pre-occupation with bridge clubs and crab grass. But as he does, the housewife finds she shares his feelings and soon begins to commiserate with him. Her initial fear turns to sympathy and together they work out a compromise solution to their problems: she will become the master, tutoring him in French, and he, the subservient "rational man," will return to society and get his degree.

Handled Without Care

The play is a fragile comedy at best, and the Theatre Workshop treatment was exceptionally heavy handed. As the mailman, Ben, John Pressesky delivered his lines with intensity if not clarity; but any realistic development of the character suffered from the uncertainty of his interpretation and the awkwardness of his stage presence. Kathy Mead, in the role of Gloria, the housewife, fared little better and she too was handicapped by the experimental nature of the production.

The experiment apparently lay in the fact that Director Haralambides intended his adaption to be a workshop in what he calls the "Theatre of the Audience." His attempts at getting everyone involved in the play consisted of a spelling bee sequence in which the audience was invited to spell words shouted out by the mailman-turned-tiger.

If anything the experiment only proved that it takes other than mere directorial gimmickry — preferably more substantial acting and a more suitable play — to truly interest an audience in what's happening on the stage.

The Lady and "The Tiger": KATHY MEAD and John Pressesky as they appeared in the Murray Schisgal comedy.

Byrd Brothers . . .

(Continued From Editorial Sec.)

gunfire, and heaving shelling—the horrors of war. The reluctant soldier's lament, "Today was the day for action, leave my bed, to kill instead," closes with the obvious and unanswered question: "Why should it happen?" The song, set to a muffled military drum beat, ends with the faint notes of taps.

Artificial Energy

Two indicative song titles on **NNB** "Wasn't Born to Follow" and "Artificial Energy," note the Byrds estrangement with their earlier involvement with the drug culture. Just as the sound of a previous album, **5-D (Fifth Dimension)**, was influenced by their use of LSD—**NNB** reflects an experimentation with (and rejection of) methedrine.

Raucous trumpets, abrasive fuzz guitar, and a commandingly persistent drum beat, are the musical components of "Artificial Energy." Competing against this, "Speed sound," are the lyrics, in a virtual battle for the listener's ear and his understanding of the song's message. That is to say the sound, fully suggestive of a methedrine experience, is opposed by the words which are interpreted as "anti-speed." The attack is on the belief in knowledge said to be gained from speed:

Artificial energy is messing my mind.
I've got a strange feeling I'm going to die before my time.
Do you think that it's the truth that you see?
I've got my doubts it's happened to me.

"Wasn't Born to Follow" reinforces this criticism of supposed self-revelation. The Byrds are figuratively tempted to take speed by a girl who wants to lead them "to the chasm, where the rivers of (our) visions flow into one another." Their high is "described" in a run of screeching guitar explosions and a barrage of insistent drum beating, characteristic of the "speed sound" also produced by the Doors and Clear Light. But afterwards, the girl's argument emphasizing "all the things (they) learned," is met by the retort that these are things "that really have no value," and opposed to taking more methedrine, they tell her that they weren't "born to follow."

Call for Cosmic Salvation

After these expressions of dissatisfaction with the failings of Earthly society comes an invocation for salvation by cosmic powers. In the final song, "Space Odyssey," this plea continues the theme of faith in beings external to this planet found initially on **5-D** ("Mr. Spaceman"), and again on **Younger Than Yesterday** ("Ct-A-102"). "Hey! Mr. Spaceman! Won't you please take me along for a ride?", and "We just want to let you know, that we're ready for to go — out into the universe. . ." best exemplify the first manifestations of this feeling. "Space Odyssey," an eerie concoction of unearthly whistles and computer blips, phrases it in this manner: "I looked out on the Milky Way for people of the Dawn, and know that they will come someday, but will our wait be long?"

In its lyrical content, **NNB** is unified around two concepts—search and rejection. The Byrds have announced their alienation from the contemporary social order, the drug syndrome, and the military machine. Their quest is for a different life, to be realized by either a return to the past, a re-creation of the present, or an antidipation of the future.

Despite some weaknesses in the album, including the blatancy of "Artificial Energy," and the fact that two of the most significant and beautiful songs, "Goin' Back" and "Wasn't Born to Follow," were not written by the Byrds, the album is a masterpiece of pop music. **The Notorious Byrd Brothers** falls with the recent avalanche of Rockworks that have raised rock to the position of worthy prominance it now enjoys among musical art forms.

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ED and BUD
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Sorority Tunes . . .

(Continued From Editorial Sec.)

And,

Pi Phi is the very best fraternity,

Pi Phi will last until eternity.

We love our Arrow, fashioned of gold.

Bound by the chain whose links 'ere (sic) shall hold.

There is a resemblance to the monastic world, replete with marriage to the Arrow, not unlike the nun's marriage with Christ.

And we will work hard to earn the Golden Arrow of Pi Phi Pi Phi Pi Phi Pi Phi Pi Beta Phi,

It's you, It's you.

The voice of yearning is not put in terms of male-female sexual polarity. The Pi Phi cosmos is essentially asexual, where the Arrow as phallic symbol is worn and shared within the sisterhood.

There is a strange transmutation of the biologically male figure into membership in the "Arrow-gender." Although the propagation of the species is essential, its main goal is the perpetuation of the Cult of the Arrow.

Now, if I had a son, sir, I'll tell you what I'd do,

I'd make him all his rompers of wine and silver blue,

And when he went to college, he'd be a frat man, too,

And learn to love the Pi Phis like his daddy used to do.

Daddy

In order for "daddy" to be accepted (as nearly as he can) he must be made to correspond to the symbolic body of the Arrow.

I met a man so handsome as all Pi Phi men are.

He calls for me each evening in his big Pierce Arrow car.

And,

He wears an ARROW collar,

He wears an ARROW shirt,

(Continued on Page 11)

Photo Exhibit . . .

(Continued From Editorial Sec.)

graphy: framing. The frame creates size and distance. It encompasses within had edges the creation of new relationships from what is seen. Negative space works to extend a race horse infinitely. Three men separated from a crowd are put in the new space of the frame, and instantly their relationship is different. The warm velvet blacks of a wall turned surface forces our eye from the back of the picture and to the figurative study in the middle group.

Robert Hower relates framing to size and combines it with focus and detailing to create interior space and tactile surface. The extension of an interior world, the absence of volume (as much present as the massive rising solidity of a circling lemon), and the transformation of light and paper to surface are so clearly attempts to understand not a group of ponderous lemons as much as what the camera is capable of doing.

Larry Raab utilizes the compression of space to create focus. Most of his photographs are an endless closing in of the frame to a central focus. The use of background focus and blocking of the front of the picture, often with a lattice of line and shadow, succeeds in pushing the two - dimensional plane into distance. Scale tends to dominate Raab's photos, but it is perhaps too much the size of the print rather than the nature of the image which wins out.

Good Eye

Stier, in the photographs he has chosen to exhibit, displays his darkroom competence. Photography is almost unique in the separateness of its two processes. The photographic act of creation is opening the shutter at the right time and place, and the rest is printing. Only his interior shot displays the good eye of framing.

Smith's choice of pictures makes comment on them as a whole difficult. He has explored in this group both shooting and printing with reasonable success. It would have been more fruitful, however, to see more of the type of surface and tensional concern that is evident in that part of the show that is in the Crest Room. He does very well in the abstraction of form with light, but the presented effort is too eclectic to be consistent.

Jennifer Taplin's color prints are a little foreign to the rest of the show but their presentation tends to mitigate the shoddiness of their surroundings. The cleanness of the contrast of granite-walled reflection with the cotton clouds is equalled only by the heathen eloquence of two park rummies grazing in Xanadu.

To be successful, the exhibit of pipe vise prints should have been more exhaustive, but perhaps that would have appealed only to those interested in the more technical aspects of the photographic art. As a fragment it is interesting, but only a few of the prints are worthwhile.

The show cannot overcome its disheveled appearance. Too little attention is lavished on allowing the public to see the pictures, and too little sensitivity is exercised by most of the exhibitors in their selections. Some of the pictures are close to being great, perfect anonymous images, but they are all too difficult to see.

Photography has been called the least mystical and religious of all the arts. This is probably true. Surely the chemical and photomechanical processes, to quote the introduction to The Museum of Modern Art's **The Photographer's Eye**, are purely secular. Photographers must always be aware of this. Perhaps the final student art show will give the photographers a chance to convince us that they are as serious about our seeing their pictures as we are in seeing them.

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Faces of Time . . .

(Continued From Editorial Sec.)

certed more than one of his Firing Line television guests. As much as his pen held poised against his teeth like a Minuteman missile, Buckley's assertive eyes put even his most wily opponents on the defensive. With a combination of quick humor, theatrical prowess and a pioneer's individualism, Buckley is as doughty as he is doughy.

The Johnson caricature, like Buckley's, is the handiwork of **New York Review of Books** artist David Levine. Levine pens LBJ as the father beset with the problems of his children; yet he chose Lear not for a literal analogy, but in part, he tells **Time**, because "I'm a father myself." Withal, the father image holds. An inside **Time** picture shows LBJ bedecking a Green Beret with a medal in Vietnam, smiling like a father whose son just made eagle scout. The President's eyebrow wrinkles lie deep and wavy in his forehead, more venerable than Buckley's. And around his eyes focus lines of pure consternation.

Hocus-Pocus

Levine manages to keep a light touch in his work with a characteristic squiggle on the erstwhile school teacher's nose and cheeks and between Buckley's eyes. Even so, the deep mystique of LBJ as Lear is as firmly established as Johnson himself is as Chief Executive. His eyes closed, LBJ is the contemplative ruler, involved in an inner concentration, oblivious to Wilbur Mills' blank-eyed noncooperation and Bobby Kennedy's can-can kick. Even the Vice-President finds only an unmoved father figure to cling to. It's all a bit too strange, even for the most Elizabethan of the White House personnel. As one official puts it, "The staff is upset enough about the razzle-dazzle of the **Time** cover, but it's the hocus-pocus that really bothers us."

Greasy Kid Stuff

Having portrayed LBJ in less than an Olympian light, **Time** could do no less to Americans for Democratic Action Chairmand and Gene Mc-Carthy-supporter John Kenneth Galbraith than submit him to a **Time** cover metamorphosis. Mother nature could do no better: The Harvard economist looks like a half-moldy, half-sunburned personification of a grasshopper. Amazingly angular, Gerald Scarfe's papier-mache (he mached the Beatles for a September **Time** cover) looks like **Time's** conception of what the "All-Purpose Critic" ought to look like: affable enough to have at the ranch barbeque, but repulsive enough not to influence the Senate.

The grasshopper image gives a faint hint of the likes of Galbraith as a pesky critter. His doggereled appearance suggests more an overingestion of DDT than a bad trip on acid. And perhaps the worst thing to say about that part of his appearance in his control is that he uses too much greasy kid stuff.

Comedy

Time is really being kind to Galbraith. It's all good fun among friends, as battling polo players say. **Time's** funny cover along with a responsible cover story seems to suggest seriously that Ken Galbraith not take himself as seriously as **Time** magazine takes itself.

Yet **Time** can slip out of its role of the serious suggestor. With Buckley, the cover is comedy. Buckley is as caricaturable a figure in politics (or show business) as **Time** magazine is in journalism (or pop culture). It's his face, he was born with it. Even Levine can't help it, and he pens a more facial figure on the **Time** cover than his well known cartoons in the **New York Review of Books.**

President Johnson, too, is just as facial, and his variegated entourage makes sport of the crucial tensions of the office of Chief Executive. Levine's depiction of LBJ as Lear is almost a burlesque on the President and the follies of his unmanageable bed-fellows, but Levine's parody is not just for its own sake. Johnson is a president managing an unpopular war and having to contend with civil disturbance: this is the context in which **Time** describes the man of the year. Levine's caricature is comic relief.

As long as **Time** injects a comic note into the polyphony of current politics, it and its readers can sustain the dissonances surrounding its cover subjects, and recover.

Chemistry Grant

Middlebury College has received a grant of $5,600 from the National Science Foundation to support a ten-week program of undergraduate research participation in chemistry this summer.

Undergraduates from neighboring colleges and universities are invited to apply for the program, which will start in the middle of June under the direction of Dr. E. Kirk Roberts, professor of chemistry.

Four students are to be selected. Each, under the guidance of a Middlebury chemistry professor, will carry out a project involving all phases of research in the student's particular field.

Preference will be given to juniors, although highly qualified sophomores will be considered as well as seniors who want to continue independent study already underway.

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QUALIFYING EXAMINATION: 3:30 P.M. in the Placement Office

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Iphiginea . . .

(Continued From Editorial Sec.)

At my eagerness, my cheeks
Reddened with shame—at my yearning to see
The Danaans' fence of shields

They go into a frenzy as they see Achilles who in their eyes becomes the godlike hero of legend "in full armor over the land running."

These are the young who are emotionally captivated by the glory of war. They speak in images recalling the days of Homeric supermen; their wonder, their worship of this overwhelming power can only be absurd to the audience already aware of the politics of murder and fear with which the Greek leaders vie for power. Agamemnon the weak-willed, prevaricating king of the army has just told his honest servant, "My mind is crazed, I fall in ruin." He has decided to sacrifice his own daughter to save himself and his position of power. He is a slave to the military machine, the dictates of self-preservation in the power structure.

Trappings of Power

The chorus has none of this awareness. Their eyes feast on an array of magnificent heroes performing feats of athletic glory; they hint excitedly of the similar contests on the battlefield. In their innocence the trappings of power are totally beautiful.

An indescribable wonder, so that
With joy my women's eyes were filled.

These are the youth that accept the desperate answer of the manipulation of power blindly. They drink in the noble posturings and glorious disguises with naive wonder. The soldiers they gaze at are the young men ready to die obediently and unquestioningly for a cause that does not really exist.

Iphigenia does not revel in war nor does she oppose it "on principle.' War to her is horrible, because it robs her of her life just as it destroys the lives of all youth. Worse than this for her, however, is that war seeks to destroy the love she has for her father. Iphigenia pleads with her father for her life but not out of fear of death. She falls at his knees and tries to stop his crime against love with pleas of love and intimacy.

Kiss me, so that if my words fail
And if I die, this thing of love I
May hold in my heart and remember

She sees the horror of the game of politics and war — it is made brutally clear to her as her life is to be taken from her. The absurdity of youths' eagerness to sacrifice itself in the name of king or country which seeks their death to preserve the system overwhelms her.

Men are mad, I say, who pray for death;
It is better that we live ever so
Miserably than die in glory.

Reversal

But suddenly, there is an apparent reversal. Iphigenia, seeing no other practical course open, decides she must sacrifice herself. She seems, unexpectedly, to embrace the patriotic spirit which just previously she had seen through as disguising an ignoble cause.

I saviour of Greece,
Will win honor and my name shall be blessed.
It is wrong for me to love life too deeply.

She uses Agamemnon's own words in defense of the war for which she is to die. Is Euripides indicating here that a king must be obeyed no matter how corrupt for the protection of the society? Does her love for her father make her blind to his weakness? The answer to the first question is, apparently, yes. Euripides saw all the cowardice and criminal slaughter wielded by a rotting power structure, yet he still is able to support the established rational approach for the sake of order as modern thinkers cannot. However, perhaps he is not taking a stand at all. Perhaps he is merely fascinated by the mysteries of human behavior. Why have the Mobilizations for Peace of history always been ignored?

Voluntary Dying

To concentrate one's attention on moral judgments Euripides might be trying to shove down our throats would be to miss the point. "Iphigenia in Aulis" is about the mystery of youth's voluntary self-sacrifice. Euripides' answer to the question "why" does not really lie in a reversal of Iphigenia's values, forsaking love for noble patriotism. The thing she prizes most is the love she holds for her father. Her love is strong enough to conquer her fear and to allow her to realize her father's horrible weakness and still sacrifice herself through love of him. Her act, ostensibly in the name of war, actually seems rather to be an affirmation of love and denial of expediency for survival by refusing the help of the young Achilles which would have resulted in a tremendous blood bath for her sake.

The authoritarian hoax manipulated by the dying generation, war the exterminator of youth, the father killing the son, from hate, for self-preservation, as a sacrifice on the altar of ideals, of duty to the state are powerful themes today and were for Euripides. He was fascinated by this conflict between the generations; his view of it is in no way dated. In climax opposite points of view converge; the rational becomes inextricable from the irrational; youth is suppressed yet reaffirmed in death.

Euripides' concern is not with championing the rational 'noble' approach to life. Rather he is intrigued by the mystery of youths' voluntary self - sacrifice. If Iphigenia does accept the dogma which demands her death, the playwright does not applaud this; he is fascinated by it. Euripides is not giving answers; he is seeking answers which suggest further questions. Perhaps at last the time for asking questions about youths' relationship to the state is past and only answers phrased with actions are in order. If this is so "Iphigenia in Aulis" will cease to be a modern play.

Concert . . .

(Continued From Editorial Sec.)

stand out.

But some of his style was lost before it reached the audience. The harpsichord can stand little interference from the room. Its sound is a perfectly straight tone with an attack at the beginning of each note, a long sustained and instant damping at the end, marked by an audible click as the quill which plucked the string moves back down past it.

Much of the range of expression of the harpsichord lies in the ability to release notes as decisively as they are attacked, at any time after they are attacked. The effect, lost, at least in part, in a large, resonant room like Mead Chapel. The echoes blur the releases.

For best results, use your sewing machine in sufficient lighting.

Pi Phi Arrow . . .

(Continued from Page 9)

And if he'd been a Pi Phi,
He'd have worn an ARROW skirt.

From this image comes one of the most intriguing of the Pi Phi characters, the Sheik of ARROW-B. Given the ambivalent qualities of the participants in the rites of the Cult of the Arrow, their frequent need to transcend to a mystical level, and, importantly, the fact that the song is to be performed entirely by an all-female chorus, the Sheik of ARROW-B is hardly a one-dimensional being.

I'm the Sheik of ARROW-B.
(Spoken) The Sheik of ARROW-B.
Your heart belongs to me.
(Spoken) Save it baby!
At night when you're asleep,
(Spoken) Oh, baby, when you're all sacked out!
Into your tent I'll creep.
(Spoken) on my hands and knees with my tongue hangin' out!
You'll rule the world with me.
I'm the Sheik of ARROW-B!

The utter completeness of the Pi Phi universe is devastating. Whereas many similar oral traditions, i. e., in primitive tribal groupings, maintain an open-ended body of myths and customs, the Pi Phi songs do not allow for this. The myth is self-containing: achievement of the Arrow is end in itself. "They're . . . **going to fight, fight for every aim,**
And the result will always be the same, be the same." namely, the arrow itself. "The Arrow As a Symbol Old" clearly implies this. It speaks of three uses—historical and fanci-

(Continued on Page 12)

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Pi Phi Songbook . . .

(Continued from Page 11)

ful—of arrows. The first example is William Tell, follwed by the Indians, who, "to keep their peace of mind kept sev'ral arrows by their side to shoot into those paleface hides," and the third is Cupid. Here the distinction between symbol and myth as vehicles towards a greater and more profound goal, and symbol and myth as ends in themselves, becomes evident.

When Cupid used his trusty bow, an arrow shiny shot he
Couples he hit fell in love,
But in love with the arrow fell we. . .

Cancelled Eyes

The symbol encompasses the membership to the point of drawing all life from it. For a sister to chant,

We love thy story,
We will uphold thine honor and glory,
Faithful to thee
High, High, leve ever, die never, Pi Beta Phi.

she must understand and accept its consequences, Perhaps to the sister, or the novitiate, the rewards are worthy of the sacrifice. Nevertheless, the Cult of the Arrow becomes a ghoulish religion of the living dead. She trades vital life force for the symbol of Pi Phi past, present and future.

When you choose Pi Beta Phi,
How lovely life will be with all the memories,
Those treasured souvenirs will light up passing years.
Love your Pi Phi Arrow true,
The wine and silver blue,
And cherish in your heart
The dream Pi Phi imparts.

I am reminded here of an assemblage by Edward Kienholz which is on permanent exhibit at the Whitney Museum, called "Memories." It is the corner of an ageless room — with tables, a rocking-chair, a bird-cage with live parakeets, the usual knick-knacks of fifty or sixty years of life. And in the chair is a skeleton, dressed as an old woman, sitting upright, with a string of glass jars around her neck that are filled with old photos and momentos of a dead life.

Kienholz's emptiness of "relics" is echoed in other verses, this one from "Pi Phi Cutie,"

She had a collection in her drawer
Of rings and frat pins by the score.
Maybe to the boys she wasn't true,
But she surely was to the wine and blue.

Ironically, the songs themselves contain warnings for the innocent, although they are masked beneath Sirens' kisses.

Pi Phi misses, with their kisses
(Are) sure to make you fall.
Don't ever let a Pi Phi start.
She'll drive the arrow through your heart.

Individuals are inextricably bound within the ritual, a ritual so strong that its mark will always remain.

The college days are over,
A lifetime of memories remain.
And no matter where you wander, no matter what you do,
May Pi Phi's Arrow guide you and may your dreams come true.

Once again, I feel it is not my duty, or is it even in my power, to capture the essence of so profound a tradition. Instead, as closing comment, I offer "Beside the Pi Beta Phi House," in its entirety, to speak for itself.

(Briskly)
Beside the Pi Beta Phi house, one bright and sunny day,
I met a cute little Pi Phi a goin' on her way.
She stopped to talk to me a while; She said, "How do you do?"
And gave me a cute little smile like all the Pi Phis do.
I'm goin' to a better land where everything is bright.
Where you se a Pi Phi every day and a Pi Phi every night.
You never have to work at all.
Just sit around and sing,
And live it up with the the Pi Beta Phis
Oh, death where is thy sting?

Longhorn Harry Houlihan, a resident of San Francisco during the Gold Rush, invented a rudimentary stereotopicon to show cheesecake pictures to indigent miners which he named the Pornograph.

Officer Steeves After Thieves

Sometime during the early morning hours of February 1, a thief (or thieves) broke into the Middlebury College Bookstore and came away with a very limited haul — the stamp machine.

A Proctor Hall janitor discovered the incident when he arrived Monday morning and found a broken window pane in the exit door of the store. By 7:00 a.m., he had notified campus police and store manager, Mr. Carl Peabody. Officer R.H. Steeves and Mr. Peabody found no other signs of damage, the stamp machine gone, and the rest of the store apparently untouched. The loss is estimated at about $150, which includes the cost of the window. However, a formal inventory has not yet been taken.

As of this past Monday, the police have no clues either to the number of culprits involved or to their identities. How the thief managed to get into the building itself is also unclear. Proctor Hall is always locked up at midnight and the police have found no signs of forced entry. Several people, including some **Campus** staffers, have been asked whether they observed any suspicious incidents at Proctor that Sunday, but no one seems to have any revealing information. Officer Steeves refused to comment on how the thief might have gained entrance other than to say that this aspect of the case is presently under investigation.

The theft is the first the bookstore has suffered since going into operation in 1959. The store does not possess an alarm system, but watchmen and campus police make several routine checks every night. It was also pointed out that the usual presence in the building of students pledged to an honor code is, in itself, a security measure.

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